IFAR reports

Volume 9, Numbers 10,11
October, November 1988

Formerly the Stolen Art Alert and Art Research News

Douglas Cooper's 1974 Theft

Fabergé Fraud

Pablo Picasso,
Two Women, *1920.*

IFARreports
incorporating *Stolen Art Alert*

Volume 9, Numbers 10,11
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Douglas Cooper Collection Seeks Stolen Cubist Works

1974 theft from the Château de Castille, Argilliers, France

In May of this year William McCarty-Cooper, reading his Sunday *New York Times,* noticed a letter written by IFAR's executive director, Constance Lowenthal. It concluded "the International Foundation for Art Research, a non-profit organization, maintains an Art Theft Archive of stolen art reports worldwide and monitors art theft." He brought it to the attention of Dr. Dorothy Kosinski, Curator of the Douglas Cooper Collection in Basel, Switzerland. From the ensuing correspondence IFAR learned that, after fourteen years, a concentrated effort is being mounted to recover the still-missing Cubist works that were stolen in 1974 from Douglas Cooper's home, the Château de Castille, in Argilliers, France two years before IFAR established the Art Theft Archive. Publishing these works in *IFARreports* is part of that effort; they are included in this issue (nos. 922, 953-57, 962-78, 989).

Douglas Cooper (1911-83) was an Englishman who had little patience for either the British or British art, who was publicly and privately addicted to controversy and was prone to feuding with friend and foe alike. He was also the man who spent a lifetime of scholarship documenting the Cubist movement 1907-14. As historian, critic, lecturer, organizer of landmark exhibitions and as a collector in this cause, he is a legendary figure.

Of Douglas Cooper, John Richardson wrote "[His] importance for art history is that he was the first person to study and systematically collect Cubism with the reverence and scholarship hitherto reserved for the old masters." and "Thanks to his fastidious eye, hard-headed scholarship and sufficient means, he managed in less than ten years to put together a collection that was unique in scope and quality."

Pablo Picasso, L'Atelier, *1955.*

Juan Gris, Pierrot, *1922.*

Much of Cooper's attitude towards collecting derived from his early association with, and understanding of, Samuel Courtauld and the Courtauld Collection. His grasp of the role of the collector is a legacy which he leaves to the art world. As well as enthusiasm, he demanded that a collector exhibit integrity, focus, quality, and a historical view of the past with a vision for the future.

This he himself demonstrated, mainly during the 1930s, as he rapidly amassed a collection dominated by the works of Picasso, Braque, Gris and Léger.

There were many stars. The Picasso works included, *Three Masked Women,* also known as *Three Nudes Beneath a Tree,* 1907, *Nude in an Armchair,* 1909, *Man with a Clarinet,* 1911, and *Still Life with Pigeons,* 1912. Among the Braques were the first recorded Cubist papier collé, *Fruit Dish and Glass,* September 1912, and *The Studio 8,* 1955. There was a group of contrastes de forme, ca. 1913, by Léger and his mural *The Trapeze Artists,* 1954, executed for the staircase at the Château de Castille. And by Juan Gris, *Trees at L'Estaque,* 1908, *Houses on the Place Ravignon,* 1911, *Portrait of Madame Josette Gris,* 1916, and *Portrait of the Artist's Mother,* 1917. Some of these great works Cooper later gave or bequeathed to major museums including the Prado, Madrid, and the Kunstmuseum, Basel.

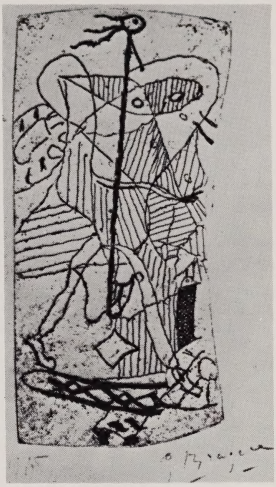
By 1952, the collection was housed in Douglas Cooper's home in Provence, the 16th century Château de Castille, a renovated colonnaded folly. Three rooms were devoted to Picasso, one each to Braque, Gris and Léger, while other rooms displayed Miro, Klee and other artists. The Château became a pilgrimage place for students of Cubism both curious and passionate. Picasso, Léger, Cocteau, Jean Hugo, André Masson, Graham Sutherland and Nicholas De Staël were among the artists who were Cooper's constant guests, and some were contributors to the decor of the house.

It was there, on 17 October 1974, while everyone was asleep, that thieves cut a window grille, broke the window and, entering the dining room, made their way to the salons. They stole about twenty-seven works. The frames were found discarded in an adjoining vineyard, but neither a robber's finger- nor foot-print nor any other clue was to be found.

A 1955 *Studio* and a large scale pastel *Two Women* from 1920, both by Picasso, were among the pictures stolen. The cache included many

smaller but no less important works by Picasso and Gris. Subsequently fine works surfaced in Switzerland including the important Picasso watercolor, *The Chocolate Pot*. Three men were apprehended in Italy in 1976, two of whom served a prison sentence of several years at Nîmes, France. More recently, fourteen works were rumored to be available, well buried beneath a mesh of intricate negotiations. The search for the stolen art continues, employing the services of two detectives, one working in Geneva and the other in Paris. Mr. McCarty-Cooper is most interested to hear of any information regarding the whereabouts of any of the missing works. A reward is offered. Please contact, Dr. Dorothy Kosinski, Rheinsprung 22, 4051 Basel, Switzerland or IFAR, 46 E. 70th Street, New York, N.Y. 10021, (212) 879-1780.

IFAR talked to William McCarty-Cooper, Douglas Cooper's adopted son, about re-opening the search for the stolen art. Mr. McCarty-Cooper said that it was part of his plan to document every area of Douglas Cooper's work. The plan also includes a catalogue raisonné which Dr. Kosinski will be producing. This work will expand upon her catalogue for the recent exhibition *Douglas Cooper and the Masters of Cubism* mounted by the Kunstmuseum in Basel, subsequently shown at the Tate Gallery, London, and the Philadelphia Museum of Art. It will provide documentation for what was Douglas Cooper's complete collection. She is assisted by Caroline Brooke in Los Angeles, who in her research uses the Douglas Cooper archives now housed at the J. Paul Getty Center for the History of Art and Humanities. Also, an oral history is being assembled via extensive interviews with Douglas Cooper's colleagues and acquaintances.



Georges Braque, Heraclite, *1948.*

In addition to several planned exhibitions, other envisioned projects include a biography of Douglas Cooper, publication of his unpublished essays and lectures, and a publication of Cooper's massive bibliography.

To finance these projects Mr. McCarty-Cooper and the trustees of the Douglas Cooper Collection have initiated a sale of drawings and sculpture, prints and posters from the collection to be held at Christie's, London on November 30th.

IFARreports is the only magazine in the world to publicize and catalogue stolen works of art, and IFAR hopes it may play a significant part in the recovery of these missing works of art—works important to the documentation of the Cubist movement, the focus of Douglas Cooper's life work.

Margaret I. O'Brien

Indiana Court rules in sale of 54 Russian works

Despite heavy press coverage of the disputed Fabergé Easter egg withdrawn from sale by Christie's several years ago, mostly local notice has been given to an April trial in Indianapolis in which the court found that fifty-four Russian works of art, nineteen of them represented to be Fabergé, were worth only $36,523. (Marion Country Superior Court, Civil Division, S285-1202.) Mary Groves, an Indianapolis widow, had paid $324,700 to buy the works from Mary Jane and Robert Burton whom she met at an antiques show at the Indiana State Fair Grounds. In the course of several transactions, Mrs. Groves was led to believe that her purchases were genuine works of good quality and false marks on some pieces were interpreted for her as if they were real.

The court found that the Burtons had bought the works from Jacques Michel, a Denver architect and private art dealer, who in turn bought them from two New York City merchants, Albert Heifez and Grigory Budanitsky, owners of Samovar of Russia Corporation on East 14th Street. Their claims for the items they sold Michel were modest, and the court found that they had actually warned him that the items were not by Fabergé, even though some bore marks that appeared to indicate an origin in the Fabergé workshops. Their invoices were written in Russian, which Michel admitted he did not read or understand. He testified that he had researched the correct prices for real Fabergé before determining how much he and the Burtons would ask from Mrs. Groves, because offering the goods for a low price might cause suspicion that they were not Fabergé

after all. Nonetheless, Michel represented the pieces as Fabergé and falsely claimed that he had acquired them from an emigré family in distressed circumstances.

According to the court's findings, Michel had profitted to the tune of $160,000 by the sales. He was ordered to pay Mrs. Groves $429,077 plus the costs of her lawsuit, which have been estimated at over $100,000.

Etui *(cigar holder), enamelled metal misrepresented as Fabergé.*

The name "Fabergé" describes the works made by Carl Peter Fabergé, jeweler to the Czars. The firm was founded in Saint Petersburg in 1842 and grew to prominence after 1885, famed for its Imperial presentation pieces and gifts still prized today for their scintillating craftsmanship and precious materials. During the first decade of this century, the firm had branches in Petersburg, Moscow, London, Kiev, and Odessa. After the Russian Revolution, the world that had supported the production of such luxurious bibelots was changed forever. In 1918, the House of Fabergé closed its doors.

By 1934, warnings about fakes appeared. But not until 1945 did scholars turn their attention to the careful documentation and listing of maker's marks. Today, the collector of authentic Fabergé can read and study. Works in the collection of the Kremlin and of the Queen of England, acquired directly from Fabergé, have been widely published. You can train your eye in museums, such as the Forbes Magazine Collection. A serious potential client can go to A La Vieille Russie, or to Wartski in London and perhaps learn the feel of the precision with which a Fabergé cigarette case snaps shut.

Once you recognize the finesse of the real thing , the imitations will seem crude. But some of the forgeries are better made, and knowledge about makers' marks is an important tool. Genuine marks are usually stamped or punched into a metal rim or metal base of an object, as most Fabergé is one-of-a-kind. Some fakers cast the marks in, and the edges of the cyrillic characters are not as sharp as the punched ones.

Prudent collectors know that study and acquired knowledge must precede major purchases, unless you can rely on the most knowledgeable and reputable dealers. Study lends a depth of appreciation to collecting. In today's market, with art prices making giant leaps upward, no one should rush into a new field, unless they are willing to face the consequences of acting impulsively. The forgers and dishonest sellers, seeking to share in the lucrative market, are two steps ahead of us.

Constance Lowenthal

Boston Church Recovers Three Kirchmayer Sculptures

In late November of 1987 two polychromed wood sculptures of *St. Bernard of Clairvaux* and *St. Joseph of Arimathaea* by the German artist, Ioannes Kirchmayer, were stolen from the Church of the Advent in Boston. The theft was subsequently published in *IFARreports* (Dec. '87, vol. 8, no. 10, pp. 19-20, nos. 925-26, *87.311.1 & 2), but nearly a year passed before any clues surfaced.

Iohannes Kirchmayer, St. Joseph of Arimathaea, *1910, wood sculpture, polychromed in the 1950s, Ht. 53.3 cm. Kirchmayer, a native of Oberammergau, Germany, immigrated to the United States and settled in Cambridge, MA.*

In an interview with Father Andrew C. Mead, rector of the Boston congregation, IFAR learned that in late August or early September of 1988 a third sculpture by Kirchmayer was stolen from the church, this time of the Anglo-Saxon *St. Etheldreda.* The Boston police, who had been called in from the start, felt that the theft of all three sculptures had very likely been an "inside job." However, almost miraculously on

September 8, 1988, an occasional communicant at the Church of the Advent became ill and decided not to go in to work. Living near the church, he went to the local drugstore and fell into conversation with a stranger there. After discovering that they both enjoyed collecting religious objects, the stranger invited the gentleman to have a look at his collection. The two went to the stranger's apartment, where he had arranged a votive altar adorned with none-other-than the Church of the Advent's three Kirchmayers. The gentleman recognized them and immediately called in church and police officials.

The stranger, a man in his twenties by the name of Ed Ouilette, pleaded guilty to the charge of the thefts and told the authorities how he had taken the objects. On various occasions over the course of several years he would ring the buzzer at the front of the church in order to be admitted for private meditation. While saying his prayers he would be overcome with the urge to take some of the beautiful objects that surrounded him. He took each Kirchmayer sculpture on a separate occasion by placing it in his knapsack as he left the church. He had also pried four small figurines of angels from two large, polychromed wood light fixtures at the altar of the church, carved by Angelo Lualdi; these were also recovered.

Father Mead was very pleased about the recovery of the art and relieved to discover that the work had not been stolen by a member of his congregation. However, he now faces the dilemma of how to secure the art objects in the building, while maintaining the church's mission to openly serve its community.

Caroline Goeser

Australian Dealer Duped

Con-artist disappears with works by Renoir, Cassatt and Fantin-Latour

IFAR recently had a surprise visitor. It was Detective Bill Martin from the Los Angeles Police Department. He was hot on the scent of a stolen Mary Cassatt watercolor. Later he told us the story, and it's a real scam.

Sometime in November 1987, an Australian dealer arrived in Los Angeles looking for buyers for three paintings, *Anemones* by Auguste Renoir, *Grapes in a Dish* by Henri Fantin-Latour, and *Head of a Woman* by Mary Cassatt.

Pierre-Auguste Renoir, Anemones, *ca. 1916, used in fraud scheme. Recovered.*

Apparently unsuccessful in his attempts to sell, the dealer consigned the Fantin-Latour to auction in New York. Here the Australian met an independent Los Angeles dealer who convinced him that he had a potential buyer for the works in L.A. The Fantin-Latour was withdrawn from the sale and consigned to the L.A. dealer.

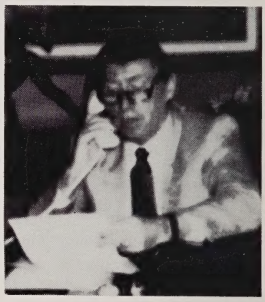
The interested buyer was Robert Leads of U.S. Corporate Career Systems Incorporated. He was anxious to take the Renoir and the Cassatt. In a written agreement between him and the Australian, Leads promised $560,000 in payment within thirty days or the return of the paintings, and to secure the deal Leads turned over $500,000 worth of his company stock.

We'll give you one guess... at the expiration of the thirty days, no paintings, no cash, no Robert Leads and, when the Australian tried to foreclose on the stock, no corporation.

Clues led Det. Martin to New York. Leads had sold the Cassatt to a New York dealer. There the trail became obscured. Who bought it or where it is, the dealer chooses not to say. As a result, she has been served a subpoena and could be brought up on charges of contempt and receiving and concealing stolen property.

Both the other paintings are accounted for. Det. Martin and F.B.I. Agent Virginia Malloy recovered the Renoir in Beverly Hills, where Leads had used it as collateral in an unrelated fraud scheme. The Fantin-Latour was sold in California and the Australian dealer was later reimbursed by the buyer.

Now.....



WANTED:

Robert Leads, alias Robert McKinney, male, white, of medium complexion, height 5'10", weight 180 lbs., born 4/9/32. He was previously convicted, sentenced and served a prison term on a federal charge of transporting stolen property. He is now charged with grand larceny. Bail is set at $500,000. Information should be directed to Det. William Martin, Los Angeles Police Department, Room 319, 150 N. Los Angeles Street, Los Angeles, CA 90012, telephone (213) 485-2524, or IFAR, 46 East 70th Street, New York, NY 10021, (212) 879-1780.

M.I.O.

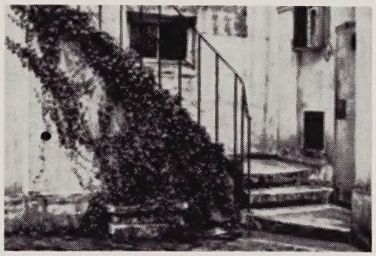
Soho Shoplifter

Gallery security tighter now

In the wake of several art thefts and attempted thefts in Soho this fall, gallery owners are installing better security systems and sharing information with each other. One man and his female accomplice are believed responsible for the recent series of crimes. The suspect, a Hispanic male in his twenties about five foot seven, is believed to have taken two canvasses by Y.J. Cho from the OK Harris gallery. (See *IFARreports*, Sept. '88, vol. 9, no. 9, p. 7, nos. 792-3, *88.473.1-2.) He took the first on a quiet Wednesday, slashing the canvas from its stretcher. He returned the following Saturday, when the gallery was relatively crowded with visitors, repeated the procedure and stuffed the canvas into a shopping bag before leaving. The community of dealers in Soho, dense with art galleries, was alerted.

At a second gallery, a man fitting the description of the Cho slasher, attempted to remove a picture from the wall. This time, he set off an alarm and fled after hearing the noise. And it was probably the same man who visited the Michael Walls Gallery and talked with the owner, complimenting him on the exhibition. Walls was suspicious, because the man fit the description from OK Harris. He lost sight of the man when he went into another part of the gallery, and then Walls realized he'd left. Walls locked the gallery and chased the man. He caught up with him several blocks away and confronted him, demanding the painting he saw peeking out of the man's shopping bag. Under protest, the man returned a Ruth Leonard watercolor, framed and glazed, which had been taken from the Walls Gallery. Walls continued to walk after the thief, hoping that they would encounter a police officer, but none turned up, and before long the thief broke into a run and escaped.

Although break-ins like the spectacular Colnaghi theft of February 1988 make news, many thefts at galleries take place during regular business hours. A thief who works alone is likely to choose something small, displayed near the entrance. If the thief works with an accomplice, he or she can distract gallery personnel with conversation, allowing the thief to take something larger or less conveniently placed.



Y.J. Cho, Stair No. 4, *1987*

Gallery owners and personnel are torn between being suspicious and providing a cordial welcome to visitors and prospective clients. The art-loving public—art students and artists, collectors and curators, academics and amateurs—should all be concerned. Galleries are an important part of our art world, selecting artists for us to see and consider. Frequently changing exhibitions open to all are a vital part of the process by which an artist's work is seen in a contemporary context, and if the galleries become fortresses or "go private" for security reasons and cease to provide this very real service, the public will be the loser.

C.L.

Recovered

L.A. Police make two separate recoveries for the British

A Los Angeles dealer contacted Det. William Martin of the L.A. Police Department concerned about three paintings which had been consigned to his gallery. He had seen them illustrated in an English antique magazine, where they were listed as stolen. One was by E. Stannard, *Still Life with Flowers,* 1877. Confirmed by the British Police as indeed the works reported stolen from a private home in the Wandsworth, London area, the recovery was made.

E. Stannard, Still Life with Flowers, *1877. Recovered and returned to England.*

At the request of Interpol, the Los Angeles Police Department also seized a painting, *Hunter in a Landscape,* 1789, by Francis Sartorius, from an antiquarian bookshop in L.A. It had been stolen from Worcester College, Oxford, England.

Francis Sartorius, Hunter in a Landscape, *1789. Recovered for Worcester College, Oxford.*

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI and Interpol

Vienna, Austria

Dr. Ulrike Jenni, Curator of Prints and Drawings at the Academy of Fine Arts in Vienna, has informed IFAR of the theft of three drawings. One is by Pieter Brueghel the Elder, *Rocky Landscape with Castle and River Valley,* and is the earliest of Brueghel's small landscapes. The other stolen works are, *A Female Peasant Walking with a Boy* by Isak van Ostade, and *Landscape with Skaters* by an unknown artist.

In this issue we publish Pieter Brueghel, no. 959, and the Isak van Ostade, no. 958.

Pieter Brueghel the elder, Rocky Landscape with Castle and River Valley, *1959. Stolen.*

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

904 PEALE, Sarah Miriam (1800-85). *Mary Calvert Roszel,* ca. 1820. Oil on canvas. 62.2 x 74.9 cm. Canvas laid on masonite. Signed on verso. *88.498. Stolen in transit between Wilkes-Barre, PA and Vineland, NJ. Apr. 18 '88.

905 Unknown. *Autumn Fruits,* 1884. Oil on canvas. 15.2 x 20.3 cm. Signed in l/l: WB, and dated Sep. 1884. *88.495. Annapolis, MD. Sep. 16 '88.

Australian, 19th Century

906 LAMBERT, George Washington (b. 1873). *Trooper of the Australian Light Horse,* 1920. Oil on panel. 62.0 x 73.0 cm. Signed in l/r. *88.500.2. Brisbane, Australia. May 22 '88.

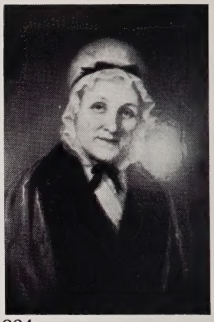
Australian, 20th Century

907 CROOKE, Ray. *Woman at Wood Heap,* 1966. Oil on panel. 59.0 x 90.0 cm. Signed in l/r and dated '66. *88.500.1. Brisbane, Australia. May 22 '88.

Austrian, 19th Century

908 RISS, Thomas (1871-1959). *An Old Man.* Oil on board. 34.0 x 38.0 cm. Signed. Dedication painted on recto in oil: "Zur Erinnerung an dein Patenkind Friedele." Gilded wood frame, approx. 8 cm. wide. *88.494.5. Innsbruck, Austria. May 30 '88.

909 RISS, Thomas (1871-1959). *A Young Girl.* Oil on board. 36.0 x 28.0 cm. Signed. Gilded wood frame, approx. 8 cm. wide. *88.494.4. Innsbruck, Austria. May 30 '88.



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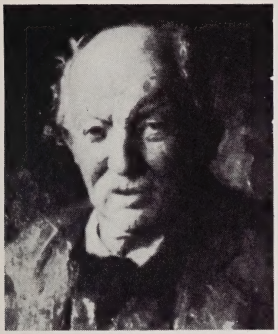

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Austrian, 20th Century

910 ALTON, Luis (1894-1972). *An Old Woman with a White Scarf.* Oil on board. Approx. 24.0 x 20.0 cm. Signed. Gilded wood frame, approx. 8 cm. wide. *88.494.3. Innsbruck, Austria. May 30 '88.

911 ALTON, Luis (1894-1972). *Streetcar with Farmhouses.* Oil on board. 24.0 x 20.0 cm. Signed. Gilded wood frame, approx. 8 cm. wide. *88.494.2. Innsbruck, Austria. May 30 '88.

Belgian, 19th Century

912 VERBOECKHOVEN, Louis I. (1802-89). *Sailing Ship.* Oil on canvas. 70.0 x 90.0 cm. *88.506.3. Roeselare, Belgium. May 20 '88.

Canadian, 20th Century

913 LEDUC, Ozias. *Still Life,* 1910. Oil on canvas. 20.0 x 25.0 cm. *88.497.1. Montreal, Canada. Jun. 6 '88.

Czechoslovakian, 19th Century

914 KNUPFER, Benes (1848-1916). *Seascape with Mermaids.* Oil on canvas. Signed. *88.502.2. Vienna, Austria. Jan. 12 '88.

Czechoslovakian, 20th Century

915 KOJAN, Jan (1886-1951). *Houses at the Water's Edge.* Oil on canvas. Signed. *88.502.3. Vienna, Austria. Jan. 12 '88.

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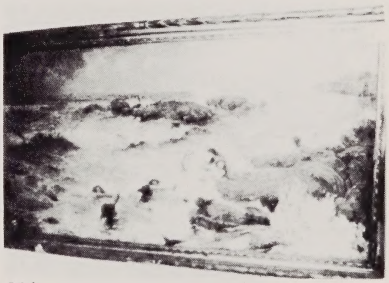

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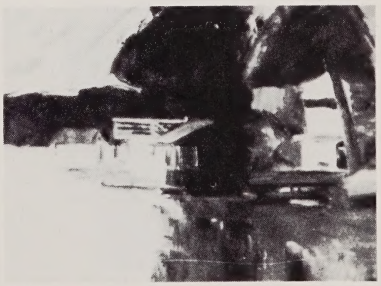

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916 MUSATOV, Grigorji (1899-1941). *Man and Woman Sitting on a Sofa.* Oil on canvas. Signed. *88.502.1. Vienna, Austria. Jan. 12 '88.

Dutch, 17th Century

917 HEEREMANS, Thomas (ca. 1640-1697). *Landscape with a River and Houses.* Oil on canvas. *88.506.4. Roeselare, Belgium. May 20 '88.

Dutch, 18th Century

918 Unknown. *Riders at a Tavern.* Oil on canvas? Approx. 100.0 x 114.0 cm. Dimensions include the frame. *88.494.1. Innsbruck, Austria. Apr. 29 '88.

Dutch, 19th Century

919 PEYPERS, Jans. *View of Alkmaar.* Oil on canvas. *88.501.3. Geraardsbergen, Belgium. Mar. 12 '88.

920 PEYPERS, Jans. *View of Haarlem.* Oil on canvas. *88.501.2. Geraardsbergen, Belgium. Mar. 12 '88.

921 SCHOUTEN, Gerrit Jan? (b. 1815). *Cock and Hens.* Oil on canvas. *88.501.1. Geraardsbergen, Belgium. Mar. 12 '88.

English, 20th Century

922 SUTHERLAND, Graham Vivian (b. 1903). *Landscape,* 1948. Watercolor. 9.5 x 12.5 cm. Signed in l/r and initialed DC l/r right outside the image. *88.510.25. Argilliers, France. Oct. 17 '74. *Reward.*

European, 17th-18th Century

923 Unknown. *Landscape with Mythological Figures.* Oil on canvas. 69.0 x 135.0 cm. *88.507.2. Rome, Italy. Feb. 18 '88.

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924 Unknown. *Landscape with a River.* Oil on canvas. 35.0 x 54.0 cm. *88.507.5. Rome, Italy. Feb. 18 '88.

925 Unknown. *St. Francis.* Oil on canvas. 75.0 x 58.0 cm. *88.507.3. Rome, Italy. Feb. 18 '88.

European, 18th Century

926 Unknown. *Hunter and Huntress. (Diana?)* Oil on panel. 53.0 x 80.0 cm. *88.507.4. Rome, Italy. Feb. 18 '88.

927 Unknown. *Kaiser Joseph II (1741-90).* Oil on canvas. 81.0 x 64.0 cm. *88.493.1. Vienna, Austria. Jun. 23 '88.

928 Unknown. *Landscape with Figures.* Oil on canvas. 97.0 x 72.0 cm. Oval, one of four of the same description. *88.507.1. Rome, Italy. Feb. 18 '88.

European, 19th Century

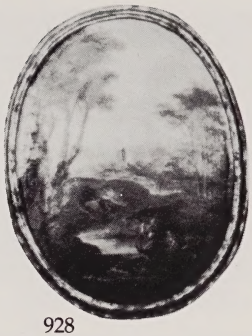
929 Unknown. *Landscape with a River and a House.* Oil on canvas. 40.0 x 60.0 cm. *88.506.5. Roeselare, Belgium. May 20 '88.

European, 20th Century

930 Unknown. *Cow Pasture,* c. 1900. Oil on canvas. 33.0 x 28.0 cm. Signed, Regn, Regu, or Regh. Inscribed in pencil on verso: "Mizzi Reischl 1919." *88.493.6. Vienna, Austria. Jul. 4 '88.

French, 17th Century

931 FONTENAY, Jean-Baptiste de, (Blin de Fontenay) (1603-66). *Flowers.* Oil on canvas. 55.0 x 40.0 cm. *88.512.2. Montreal, Canada. Sep. 23 '88.



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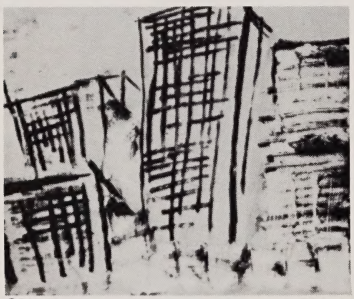

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French, 18th Century

932 DEMARNE, Jean-Louis (1744/54-1829). *Landscape.* Oil on panel. 20.0 x 21.0 cm. *88.512.3. Montreal, Canada. Sep. 23 '88.

933 DEMARNE, Jean-Louis (1744/54-1829). *Landscape.* Oil on panel. 20.0 x 21.0 cm. *88.512.4. Montreal, Canada. Sep. 23 '88.

934 WATTEAU, Louis Joseph (1731-98). *The Fight.* Oil on panel. 18.5 x 24.5 cm. Signed in l/r: Watteau Louis. *88.503. Tournai, Belgium. May 22 '88.

French, 20th Century

935 FAUTRIER, Jean (1898-1964). *Rockefeller Center,* c. 1950. Oil and gouache on soft paper laid down on jute canvas. 27.0 x 35.0 cm. Signed: Fautrier. On verso a label stamped in French: Rockefeller Center, Jean Fautrier. Frame 2.5 cms. wide. *88.493.2. Prinzendorf, Austria. Jun. 10 '88.

Italian, 16th Century

936 LANINO, Bernardino? (ca. 1510-78). *Deposition from the Cross,* 1547. Oil on wood. 125.0 x 120.0 cm. *88.484. Vercelli, Italy. Oct. 13 '87.

937 Unknown. *"The Flemish Virgin."* Oil on panel. 65.0 x 80.0 cm. *88.487. Brescia, Italy. May 6 '87.

938 Unknown. *The Scourging of Christ.* Oil on metal. 40.0 x 33.0 cm. Oval. *88.504.2. Cislago, Italy. Feb. 22 '88.

939 Unknown. *The Visitation.* Oil on metal. 40.0 x 33.0 cm. Oval. *88.504.1. Cislago, Italy. Feb. 22 '88.

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Italian, 17th Century

940 BIGGI, Felice-Fortunato. *Flowers.* Oil on canvas. 65.0 x 50.0 cm. *88.512.1. Montreal, Canada. Sep. 23 '88.

941 Unknown. *Adoration of the Magi.* Oil on canvas. 160.0 x 230.0 cm. *88.485. Alessandria, Italy. May 18 '87.

942 Unknown. *Mary Magdalene.* Oil on canvas. 129.0 x 97.0 cm. *88.505. Cremona, Italy. Mar. 17 '88.

943 Unknown, Bolognese School. *St. Cecilia.* Oil on canvas. 45.0 x 37.0 cm. *88.486. Bologna, Italy. Aug. 19 '87.

Italian, 18th Century

944 Unknown. *Virgin and Child with St. Anthony of Padua and St. Francis.* Oil on canvas. 130.0 x 80.0 cm. *88.488. Belluno, Italy. Aug. 1 '87.

Italian, 20th Century

945 DE PERO. *Man on a Platform.* Distemper on canvas. 18.0 x 25.0 cm. Signed in l/l. *88.508.6. Turin, Italy. Aug. 18 '87.

946 GUTTOSO, Renato (1912-87). *Female Nude,* 1953. Distemper and indian ink on paper. 30.0 x 50.0 cm. Signed in l/r. *88.508.5. Turin, Italy. Aug. 18 '87.

947 MAFEI, Mario. *Landscape with Boats,* 1952. Oil on panel. 30.0 x 40.0 cm. Signed in l/r. *88.508.4. Turin, Italy. Aug. 18 '87.

948 MORANDO, Pietro. *Man with a Guitar,* 1956. Oil on canvas. 50.0 x 70.0 cm. Signed in l/l. *88.508.3. Turin, Italy. Aug. 18 '87.

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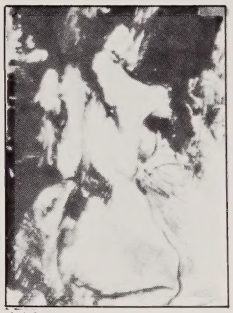

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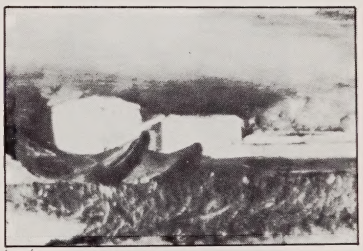

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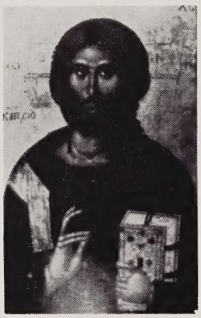

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949 SIRONI, Mario (1885-1961). *Portrait of a Man Wearing a Hat.* Distemper on card. 41.4 x 31.1 cm. Signed in l/r. *88.508.2. Turin, Italy. Aug. 18 '87.

950 SIRONI, Mario (1885-1961). *Two Women.* Oil on paper. 57.0 x 43.0 cm. Signed in l/l. *88.508.1. Turin, Italy. Aug. 18 '87.

Russian, 15th-16th Century

951 Unknown. *Christ as Pantocrator.* Tempera on panel? 46.0 x 35.0 cm. Reduced copy of an icon in the Art Gallery in Skopje, Yugoslavia. Leather hanging on verso. *88.493.4. Linz, Austria. May 4 '88.

952 WLADIMIR, copy after. *Virgin and Child.* Tempera on panel? 18.0 x 24.0 cm. A careful copy after an original Wladimir, preserved in the Tretyakov Gallery in Moscow. *88.493.3. Linz, Austria. May 4 '88.

Spanish, 20th Century

953 GRIS, Juan (1887-1927). *Pierrot,* 1922. Gouache. 22.0 x 14.0 cm. Signed in l/r and initialed DC to the right of the image. *88.510.2. Argilliers, France. Oct. 17 '74. *Reward.*

954 PICASSO, Pablo (1881-1973). *Head of a Woman,* 1921. Oil on canvas. 22.5 x 16.0 cm. Signed in u/l. *88.510.3. Argilliers, France. Oct. 17 '74. *Reward.*

955 PICASSO, Pablo (1881-1973). *Pierrot with a Guitar,* 1920. Gouache. 15.0 x 10.0 cm. 88.510.19. Argilliers, France. Oct. 17 '74. *Reward.*

956 PICASO, Pablo (1881-1973). *Studio,* 1955. Oil on canvas. 73.0 x 54.0 cm. Signed in l/l. *88.510.4. Argilliers, France. Oct. 17 '74. *Reward.*

957 PICASSO, Pablo (1881-1973). *Two Women,* 1920. Pastel. 61.0 x 47.0 cm. Signed and dated in l/l. *88.510.5. Argilliers, France. Oct. 17 '74. *Reward.*

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Prints, Drawings

Dutch, 17th Century

958 OSTADE, Isak van (1621-49). *Peasant Woman Walking with a Boy.* Pen, brown ink and wash over graphite on white paper. 9.3 x 6.6 cm. Vienna Academy of Fine Arts inventory no. 17.119. Lit: Bernhard Schnackenburg, *Adriaen van Ostade, Isack van Ostade. Zeichnungen und Aquarelle,* Hamburg, 1981 (2 vols.) no. 542, plate 228. *88.490.2. Vienna, Austria. Oct. 1 '88.

Flemish, 16th Century

959 BRUEGHEL, Pieter (c. 1525-1569). *Rocky Landscape with Castle and River,* 1559. Pen and brown and yellow ink on white paper. 13.6 x 21.0 cm. Signed and dated in l/l: P BRVEGEL. Vienna Academy of Fine Arts inventory no. 4595. Lit: Ludwig Munz, *Bruegel, The Drawings,* London 1961, no. 27, plate 26. *88.490.1. Vienna, Austria. Oct. 1 '88.

French, 20th Century

960 BRAQUE, Georges (1882-1963). *Heraclitus,* 1948. Engraving. Green ink. 20.0 x 30.0 cm. Signed in l/r. *88.510.1. Argilliers, France. Oct. 17 '74. *Reward.*

Spanish, 20th Century

961 DALI, Salvador (b. 1904). *Surrealist Flower Girl.* Colored engraving on Japon paper. 75.6 x 54.0 cm. A print from the portfolio *Memories of Surrealism,* No. A IV/XL. *88.509.1. New York, NY. Apr. 1 '87. *Reward.*

962 PICASSO, Pablo (1881-1973). *Bacchic Scene with a Minotor,* 1933. Etching. Signed in l/r and initialed DC at the top outside the image. *88.510.9. Argilliers, France. Oct. 17 '74. *Reward.*

963 PICASSO, Pablo (1881-1973). *Bacchus,* 1906. Drawing. Ink. 19.0 x 15.5 cm. Signed. *88.510.14. Argilliers, France. Oct. 17 '74. *Reward.*

964 PICASSO, Pablo (1881-1973). *Blind Minotor,* 1934. Aquatint. *88.510.11. Argilliers, France. Oct. 17 '74. *Reward.*

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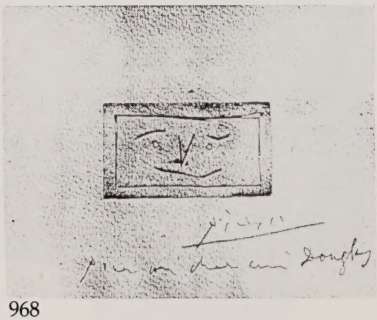

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965 PICASSO, Pablo (1881-1973). *Faun Unveiling a Woman,* 1936. Aquatint. Initialed DC at the top outside the image. *88.510.12. Argilliers, France. Oct. 17 '74. *Reward.*

966 PICASSO, Pablo (1881-1973). *Fishmonger,* 1917. Drawing. Pencil. 22.0 x 17.0 cm. Initialed DC to the right outside the image. *88.510.18. Argilliers, France. Oct. 17 '74. *Reward.*

967 PICASSO, Pablo (1881-1973). *Harlequin and Woman Seated, in a Landscape,* 1909. Drawing. Sepia ink. 35.0 x 35.0 cm. Signed in l/l. *88.510.15. Argilliers, France. Oct. 17 '74. *Reward.*

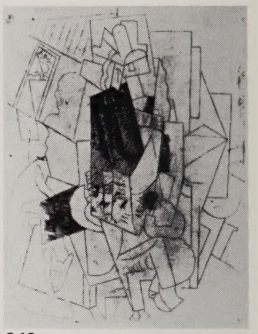
968 PICASSO, Pablo (1881-1973). *Head,* 1956. Print. Signed and dedicated to Douglas Cooper. *88.510.13. Argilliers, France. Oct. 17 '74. *Reward.*

969 PICASSO, Pablo (1881-1973). *Man with a Dog,* 1914. Etching. Signed in u/l and initialed DC to the right of the image. *88.510.8. Argilliers, France. Oct. 17 '74. *Reward.*

970 PICASSO, Pablo (1881-1973). *Minotor Caressing a Sleeping Woman,* 1933. Drypoint. Signed and dated in l/l. *88.510.10. Argilliers, France. Oct. 17 '74. *Reward.*

971 PICASSO, Pablo (1881-1973). *Picador,* 1959. Ink. 44.0 x 32.5 cm. Signed and dated 14.7.59, VI in l/l. *88.510.23. Argilliers, France. Oct. 17 '74. *Reward.*

972 PICASSO, Pablo (1881-1973). *Pigeons Before the Bay at Cannes,* 1958. Colored pencil. 22.0 x 18.0 cm. Signed and dated in l/r. *88.510.22. Argilliers, France. Oct. 17 '74. *Reward.*



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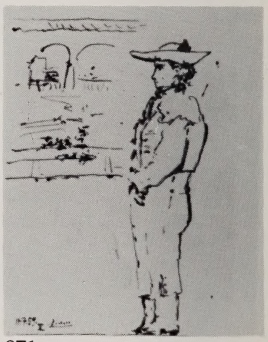

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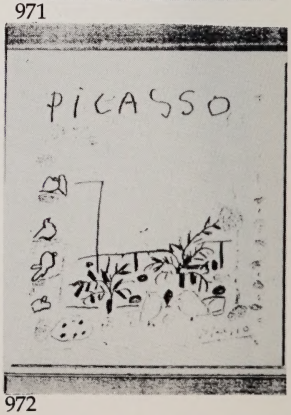

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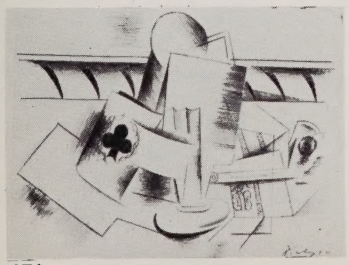

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973 PICASSO, Pablo (1881-1973). *Portrait of Dora Maar,* 1940. Colored pencil. 31.0 x 24.0 cm. Initialed DC to the right outside the image. *88.510.20. Argilliers, France. Oct. 17 '74. *Reward.*

974 PICASSO, Pablo (1881-1973). *Seated Nude,* 1953. Pencil. 24.0 x 20.0 cm. Signed and dated in u/l. *88.510.21. Argilliers, France. Oct. 17 '74. *Reward.*

975 PICASSO, Pablo (1881-1973). *Still Life on a Round Table,* 1919. Drawing. Pencil and watercolor. 38.5 x 30.0 cm. Signed in l/l. *88.510.16. Argilliers, France. Oct. 17 '74. *Reward.*

976 PICASSO, Pablo (1881-1973). *Still Life with the Ace of Clubs,* 1914. Drawing. Pencil. *88.510.17. Argilliers, France. Oct. 17 '74. *Reward.*

977 PICASSO, Pablo (1881-1973). *Two Studies of a Female Bather,* 1961. Pencil. 27.0 x 42.0 cm. Signed, dated in u/r: 4.7.61, V and 4.7.61, VI. *88.510.24. Argilliers, France. Oct. 17 '74. *Reward.*

978 PICASSO, Pablo (1881-1973). *Woman and Child,* 1909. Drypoint etching. *88.510.7. Argilliers, France. Oct. 17 '74. *Reward.*

Sculpture

American, 20th Century

979 NEBEKER, Bill. *Silent and Swift.* Bronze. 50.8 x 30.5 x 30.5 cm. Signed. Edition 23/25. On a wooden base. *88.499. Stolen in transit in California. Jun. 24 '88.

Austrian, 17th Century

980 Unknown. *Pietà,* c. 1680. Polychromed wood. Approx. 60.0 x 70.0 cm. *88.494.7. Annaberg, Austria. May 8 '88.

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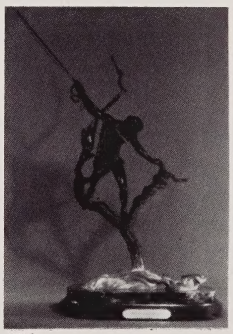

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Austrian, 18th Century

981 Unknown. *Jesus as the Good Shepherd.* Zogeldorf sandstone. Approx. ht. 50.0 cm. Extremely weathered. *88.494.6. Unterdürnbach, Austria. Apr. 11 '88.

982 Unknown. *St. Florian.* Wood. 24.0 cm. *88.512.5. Montreal, Canada. Sep. 23 '88.

Czechoslovakian, 20th Century

983 BENDA, Bedrich (b. 1897). *Female Nude.* Marble. Signed: Bedrich. *88.502.4. Vienna, Austria. Jan. 12 '88.

English, 20th Century

984 MOORE, Henry (1898-1986). *Column,* 1973. Bronze. Ht. 16.5 cm. Edition no. 4/6. *88.497.2. Saint-Lambert, Canada. Apr. 13 '88.

985 MOORE, Henry (1898-1986). *Draped Seated Figure: Headless,* 1961. Bronze. Ht. 20.0 cm. Edition no. 8/9. *88.497.3. Saint-Lambert, Canada. Apr. 13 '88.

European, 15th Century

986 Unknown. *The Virgin and Child.* Ivory. Ht. 40.0 cm. *88.506.1. Roeselare, Belgium. May 20 '88.

European, 17th Century

987 Unknown. *The Virgin, Child and St. Anne.* Wood. Ht. 40.0 cm. *88.506.2. Roeselare, Belgium. May 20 '88.

French, 19th Century

988 GAUDEZ, Adrien-Etienne (1845-1902). *A Carpenter's Apprentice.* Bronze. *88.492. Kent, England. Jul. 1 '88.

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Decorative Arts

Ceramics, Pottery, Porcelain

989 PICASSO, Pablo (1881-1973). Spanish, 20th century. Dish. *The Picador,* 1954. Terracotta. 88.510.6. Argilliers, France. Oct. 17 '74. *Reward.*

Judaica

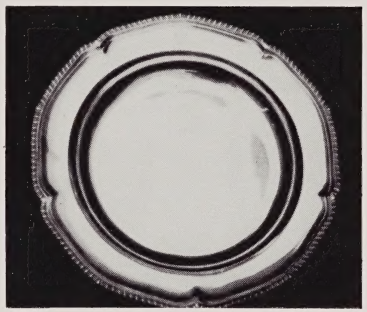
990 German, 18th century. Zoker Ha-B'rith. Hebrew prayer book, 1785-86. Ink on vellum. 14.0 x 8.9 cm. Handwritten, with numerous illustrations. Bound in reddish-brown leather. May be boxed in a modern protective box, approx. 15.2 x 10.2 cm., covered with blue fabric, with an orange leather label, stamped in gold: Zokher Ha-B'rith. Inscription on the fly leaf in German using Hebrew letters: It is a present for Jakob Michael from a maternal uncle. It had belonged to Hanlein Kohn of Wassertrudingen, Bavaria, and it should never leave the family. (Rough translation.) *88.496. New York, NY. Jan. 1 '86.

Liturgical Objects

991 American, 19th century. Pair of chalices. Probably Tiffany. Sterling silver. Ht. 17.8 cm. Inscribed on bottom: in Memory of Eglestons, Easter 1865. *88.489.1. Lenox, MA. Sep. 16 '88.

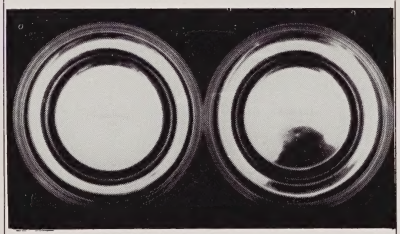
991

992 English, 19th-20th century. Alms bason. Sterling silver. Diam. 29.2 cm. Stolen with three others of identical appearance and dimensions. Marked with the silver weight. *88.489.4. Lenox, MA. Sep. 16 '88.



992

993 English?, 18th-19th century. Pair of alms plates. Sterling silver. Diam. 25.4 cm. Inscribed on recto: "Trinity Church, Lenox." *88.489.2. Lenox, MA. Sep. 16 '88.

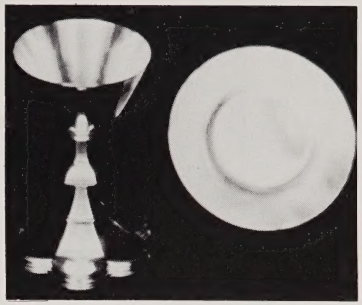


993

994 American or English?, 19th century. Receiving alms bason. Sterling silver. Diam. 38.1 cm. Inscribed on verso: "In Memory of Bradford/Fairfax." *88.489.3. Lenox, MA. Sep. 16 '88.

994

995 American, 20th century. Chalice and paten. Sterling silver. Chalice: Ht. 13.3 cm. Paten: Ht. 14 cm. *88.489.5. Lenox, MA. Sep. 16 '88.



995

Books, Documents, Manuscripts, Maps

996 DALI, Salvador (b. 1904). Spanish, 20th century. Four pages from *Alchimie des Philosophes,* 1976. 55.2 x 37.8 cm. Published by *Art et Valeur, Paris 1976.* The sheet is the final "justification" page bearing the autograph signature of Salvador Dali and is numbered 221/225. The hand milled paper bears the watermark "Art de Valeur Paris." 88.509.2. WA. Jan. 1 '87.

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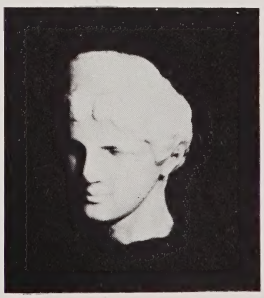
997 Hellenic. 4th century B.C. Head of a Girl. Parian marble. Ht. 20.0 cm. *88.512.6. Montreal, Canada. Sep. 23 '88.



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998 Ptolemaic. *Osiris.* Bronze. Ht. 52.0 cm. Hieroglyphs on base. Ref.: *The Artifacts of Ancient Egypt,* Taipai, 1985, 115. *88.511.2. Philadelphia, PA. Nov. 11 '88.

998

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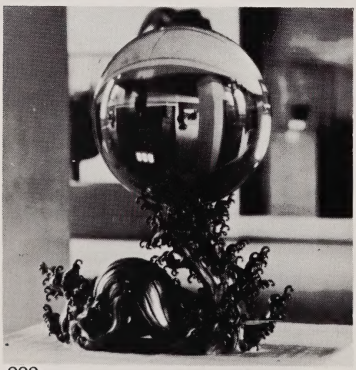
Chinese

999 Crystal sphere. 19th century. Rock crystal. Ht. 25.5 cm. Weight 50 lbs. Ref.: University Museum Journal 19, University of Pennsylvania (1928): 40-4. *88.511.1. Philadelphia, PA. Nov. 11 '88.



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